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MYRA'S JOURNAL OF DRESS AND FASHION

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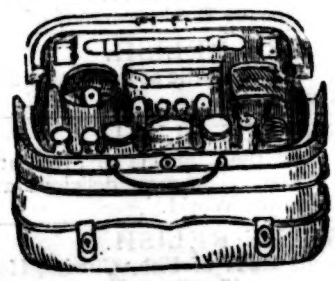

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MYRA'S JOURNAL
OF
DRESS AND FASHION.

No. 1.] FEBRUARY, 1875. [Price 2*d*.

DRESS AND FASHION IN PARIS.

THE grand event of the month's toilette in Paris is naturally the carnival costume. Lent falling so early this year shortens the period of balls and fêtes *en famille* usual at this epoch. At the moment of writing, these festivities are going on nightly, and the elegant toilettes worn may serve as useful models to Myra's readers.

I therefore begin my account of the prevailing modes with these toilettes, which are dressy without being "full dress," for mixed assemblies and family reunions, where it is found to be equally disagreeable to be either overdressed or insufficiently costumed for the occasion.

Simple invitations are often very puzzling: one is invited to take tea; a simple, ladylike toilette is chosen, and every other lady except oneself and the hostess is in a low dress. Yet it is not our fault, but that of the indefinite nature of the invitation; it has been suggested that a foot-note should accompany the invitation, "demi-toilette," or "full dress," as the case may be.

To avoid these little inconveniences above-mentioned, it is wise to be prepared with one or two dresses suitable for demi-toilette. In Paris, white muslin, pretty as it undoubtedly is, is out of fashion, and is no longer employed with silk, faille, or velvet. Embroidered muslin dresses are still, however, considered suitable for young girls.

For young matrons and girls over twenty years, a simple silk dress of pale rose or blue is useful, and can be varied easily. This toilette should be made with plain skirt, with thick quadruple pleats at the back, corsage to match, with closed basques, cuirasse shape, low and cut square, with an *Agnes Sorel* chemisette of silk gauze, gathered round the neck and finished by a silk tulle ruche; gauze sleeves finished by two pleatings of gauze.

No. 1.—The Duchesse Redingote.

With this skirt, and over the low square bodice, a corsage of tulle embroidered with white jet can be worn, with tablier to match, joined at the back by ribbon bow. Another variety consists of Bruxelles tulle insertion and light tulle, or organdie muslin bouillons, sewn alternately in stripes, and forming a bodice and apron.

Crêpe de Chine is also much used for this purpose.

A pretty but not cheap toilette is made of a straw-colour satin or silk, skirt plain; a close ruche at the edge, and trimmed with two scarfs of crêpe de Chine of the same shade, twenty inches wide and pleated; these scarfs are cut on the cross or bias, as *modistes* say, and are fastened under the basques on the left side, the right side being finished by a ribbon sash with fringed ends.

The faille bodice is low and rounded in front, high at the back, the basques corded with crêpe de Chine. A crêpe fichu, and tulle tucker ornament the opening of the dress; the fichu has a floss silk fringe, and is loosely tied on the bosom. Sabot sleeves, with fringe trimming and white tulle pleatings.

Black fabrics are in greater favour than ever this season. Judiciously trimmed with white, these dresses are most useful for the theatre, and as simple evening toilette. For visiting, black costumes are worn by most ladies throughout this month.

A pretty model for an Evening Toilette will be found in the following, which emanates from one of the best houses:—A black satin skirt covered by a black tulle dress, composed of bouillons of tulle draped by a scarf of silver tissue and black silk, woven in imitation of steel armour; this scarf is tied on the side. A cuirasse of the same tissue, low and square in front, is worn over this dress; for full-dress the cuirasse should be low, and rounded at the back and front.

The fashion for evening dresses is decidedly in favour of those buttoned or laced at the back, and for these very pretty fancy laces are made of gold and silver braid.

An elegant Ball Dress is made of white gauze trimmed with narrow gold braid; five narrow flounces edged with this braid surround the skirt; the top flounce has a shell trimming of silk tulle, beaded with white bugles. This shell trimming is repeated three inches above, fastening a reversed heading, also edged with gold braid. The tunic is rounded, pointed at the back, trimmed all round with beaded tulle, thickly ruched to form a heading to a flounce of blonde. A wide ribbon braided with gold, drapes the tunic, and forms a wide bow with four loops, with a spray of roses in the centre.

Bodice with basques open in front, at the back cut in sharp points trimmed to match, and laced at the back with gold braid, and finished by gold tags. This dress can be copied in silver braid, and blue tarlatan, with very good effect, at nearly half the cost of the model.

Walking Costumes.—Plain skirts are decidedly the most fashionable; for walking, our fair Parisiennes drape them by loops and buttons placed underneath the dress, which thus looped just escapes the ground; over this plain skirt of velvet, velveteen, or the more fashion-

able poplin, a pardessus is worn. This garment is either a *redingote*, illustrated on page 1, or a modified polonaise, see page 8, composed of fancy cloth, cashmere, or thick Matelassé, which is a fabric especially adapted for the present modes. This Matelassé silk is a return to the modes of fifty years ago; it is enormously thick, rich, and massive-looking, resembling quilted satin, but as if quilted in various patterns, geometric and floral. With the Matelassé corsage very handsome skirts of striped silk are worn—stripes are regaining favour, and will be much worn this spring.

A VISITING COSTUME of pearl-grey faille and black and grey Matelassé is trimmed with black velvet. The faille skirt is ornamented with narrow flounces, four in number. These encircle the lower portion of the skirt, while the remainder is drawn, forming small puffs. The square tablier is composed of Matelassé, bordered with a wide band of black velvet, which is piped and lined with the grey faille, and is allowed of sufficient length to tie in long looped sashes behind, connecting the draped sides of the tablier over the tournure. The cuirasse, is also of Matelassé. The elongated back, sharply pointed, is perfectly moulded to the figure, and is bordered with a band of two-inch-wide velvet. This velvet band is continued up the closed fronts, and is laid flat around the neck, the same being completed with a fluting of white muslin. The sleeves are coat-shape, and made of the faille, trimmed with a reversible cuff of velvet. This costume requires sixteen yards of faille, four yards of Matelassé, double width, and three yards of bias-cut velvet. A hat of pearl-grey felt, bound and trimmed with black velvet, a bunch of deep pink roses, with buds and leaves, and a grey ostrich tip, completes the toilette.

A VISITING DRESS of Louise-blue velvet, and gros-grain silk of a light blue-grey shade. The dress is of velvet, and the front of the skirt is trimmed, *en tablier*, with semi-circular wide alternating folds of the two materials; while the untrimmed back breadths fall in long, graceful folds, and are covered, on the upper portion, with a short tunic, cut square, draped on either side by upturned plaits, and the bouffant confined by a fringed sash of blue watered ribbon. The cuirasse is a combination of the velvet and Matelassé silk of the same shade—the latter forming the closely fitted fronts—the beautifully shaped back and the bands which loop up the skirts, composed of a portion of the folds, comprising the tablier; while the sleeves, upstanding collar, and side-pieces are of velvet, the sleeves ornamented with a reversible cuff of Matelassé silk. Buttons of polished steel, with a beaded jet border. The amount of material required is sixteen yards of velvet, five yards of gros-grain silk, and three-quarters of a yard of double-fold Matelassé. A blue velvet hat, bound and trimmed with blue-grey silk, and decorated with large pink crushed roses, loops of velvet, and an ostrich feather, should be worn with this dress.

SKIRTS FOR WALKING.—A skirt of grey lady's cloth, very soft and pliable, trimmed with four gathered flounces, each flounce being set on to form a ruffle heading by a piping of heavy gros-grain silk. Four and a half yards of wide cloth is sufficient to make this skirt.

A French gored walking skirt of steel-grey twilled silk, the fulness being closely gathered behind into the waistband, and the plain front arranged to cling to the figure. The trimming is disposed across the front in a nine-inch deep gathered flounce, surmounted with a succession of narrow folds; while on the back breadths are four flounces, each four inches in depth, and each flounce has a black piping which defines the heading. Twelve yards of silk will be required for this skirt.

A four-gored walking skirt of dark brown French poplin: the front trimmed with a semi-circular flounce, surmounted with a cluster of drawn puffs, headed with a small upright ruffle; while on the back breadths are two narrower semi-circular flounces, placed a little distance apart, and ornamented where uniting with a bow of the poplin. Eleven yards of poplin are required for this skirt.

A costume of plain pearl-grey and striped dark brown and grey limousine. The plain skirt is trimmed with one deep bias-cut flounce of the striped material, which has the upper half of the flounce divided into four small puffs by five drawings being made by a fine cord being inserted in each. A small high ruffle forms the heading and completes the trimming. The second overskirt is also of the plain grey, made in the shape of a square wide apron, the edges finished with a wide hem and a row of brown braid. This second skirt is almost covered by a draped tablier of the striped limousine, ornamented with a band composed of a cluster of puffs, which cover the draping of the two connected skirts. The cuirasse is of the two materials—the body being of the striped, and the close sleeves of the plain, with a striped cuff. A wide bias binding of the grey finishes the edges of the cuirasse. The amount of material required is twenty-six yards of twenty-four inch-wide fabrics. Hat of fine brown French felt, trimmed with a scarf of striped faille, grey feathers, and a bunch of flowers.

From the descriptions of toilettes let us pass to the

COIFFURES,

and speak of the actual fashions as now worn. The hair is worn quite on the summit of the head in waved loops or rolls twisted round the finger and fixed by pins; these marteaux, as they are called, are placed one over the other without order or regularity, and cover the beginning of a single plait or catogan, called the Marie Antoinette; in front the hair is waved and brushed upwards from the temples, while a few light curls play over the forehead. To a coiffure in this style it is only necessary to add a single flower or spray; an aigrette or star for full dress. Small wreaths, and half wreaths are worn, and necklets of flowers to match the blossoms on the dress; but these are only for ball toilettes. Elderly ladies, as a rule, avoid the catogan coiffure, and while wearing the marteaux loops, complete their head-dresses by lace lappets, the indispensable accompaniment of a matronly coiffure.

Bonnets are more coquettish and becoming than ever; white and black jet, blue steel, and ordinary steel enjoy equal favour as ornaments for the bonnet or hat. A white felt bonnet is considered very elegant for weddings, christenings, or for ceremonious calls. One of these white felt bonnets is looped on one side by a group of blue steel wings, from which springs a white plume; a tuft of roses is placed beneath the brim.

A black velvet bonnet is thus composed: the crown is of drawn velvet as well as the wide brim, which is slightly raised in front; a tuft of white pinks trims the under side of the brim; a long sweeping black plume is rolled round the crown, and springs from a white brochée faille bow.

A plainer bonnet is of grey felt with flat crown, with straight brim raised in front by a band on which loops of grey velvet are placed, and a tea-rose; grey velvet bow on the side of the bonnet, fastening a wide feather of a lighter grey shade. The bonnet is crossed by a velvet band terminating at the back by a wide catogan bow falling over the plait.

Artistic jewellery is in fashion as well as antique ornaments both real and imitated.

Renaissance bijoux, Louis XVI. ornaments, are in favour. The chatelaines of each of these epochs are chefs-d'œuvre of workmanship, the chasing is so fine and the ornaments disposed with so much taste. Sometimes these ornaments are enamelled, others are studded with precious stones. The chatelaine, ear-rings, and medallion are made to match. Pins for the cravat are much worn; but I do not think your English ladies will adopt this very masculine mode. A parure or set of ornaments consists of chatelaine, ear-rings, medallion, cravat-pin, wrist and chemisette studs, and a collar stud. A complete parure is, therefore, a very useful as well as a pretty present for a lady.

Fans are so fashionable that no lady's toilette is considered complete without one, therefore it would be inexcusable in me if I passed over this interesting subject without remark. The Sphinx fan is studded with blue steel stars over black crêpe or faille. It is a wonderfully effective fan. Another elegant fan is starred with gold bouquets and mounted in very light wood, also gilt. The Cuirasse fan is beaded with jet, and has the effect of diamonds by gaslight. For balls, fan-mounts are of ivory, or of Oriental pearl, plain or richly carved. Another fan is composed of lace leaves, with a Louis XVI. medallion in the centre. Painted fans are also much used.

A charming evening mantilla, and at the same time useful, is the Louis XV., of black blonde, forming a pelerine pointed back and front; the hood is gathered on the head and fastened by a rose-coloured bow; another and similar bow fastens the mantilla on the bosom. This mantilla is useful as an open mantle or sortie-de-bal, or for an evening toilette for a lady in delicate health. It is so very becoming that the number of fair invalids is noticeably on the increase here.

MARIE GOUBAUD.

LATEST FROM PARIS.

FASHION is like nature, untiring, unresting ; ever changing. From the moment which sees the winter modes launched, preparations are begun for the spring and summer novelties. A fashion once accepted, a mode once general, the leading Paris houses no more occupy their powers on the subject, than does a fruit grower his time with his ripe pears.

Now the subject in hand is the demi-saison mode; this over, the rush for summer fashions will begin. We are told that all bodices will be laced at the back Do not believe it. This fashion, allowing its adoption by many ladies of society, will be accepted only by a small circle, for the present state of things will not allow of a return to the modes of the past ; many agree that every fashion once worn may be revived ; but it is forgotten by the fair logicians that new inventions have induced new habits, and new necessities. Railways, for example, among others, have destroyed the possibility of certain fashions ; travelling by rail, we have learnt to move more quickly, if less gracefully ; our hands must be at liberty to take tickets, to pay and receive change, and to hold a little parcel or so ; and only those who can afford to pay for a lady's maid accompanying them on every excursion can wear laced bodices, or, indeed, any toilette which will not allow one to dispense with assistance in dressing ; and even where one's maid is at hand to lace and unlace a corsage, imagine the *ennui*, the worry, of being laced daily into three or four costumes. In the same way that railways do not permit vêtements which fetter the hands, so laced-up bodices will hinder expeditious dressing ; our manners and customs are no longer in accord with these fashions, which are unlikely to take root in the present generation.

Ball dresses are nearly all made demi-long, the length being more than sufficient to encumber the salons, and to transform dancing into a painful exercise ; the prettiest ball dresses are of tarlatan, over white faille or white satin ; this last-named mixture is charming, the two tissues each adding a charm to the other ; for while the tarlatan softens the too brilliant effect of the satin, the satin lights up the tarlatan.

The present mode for sleeves is pretty and useful, in cases where the material employed is small in quantity. But these sleeves should match the skirt, or at least, the tunic, when the corsage is of different material ; thus the jupon and sleeves should match when worn with tunic, and corsage of another fabric, or, skirt and bodice matching, the sleeves and tunic of another tissue. Should one of the fabrics used have any pattern whatever, it must always be used for the tunic, *never* for the skirt.

New modes, properly so-called, vary more or less in details and form, but are not at once accepted in their entirety. A pardessus more curved to the figure than hitherto worn, a fichu, a scarf—these are sufficient to indicate the lines on which La Mode will travel.

It would be easy enough to state what is not worn, for tissues of all kinds are fashionable. Damask silks, ancient brocades (called matelassé), plain fabrics, striped silks, cashmeres, all are worn ; but on the condition of applying such material to the right vêtement. Even moiré dresses are worn, but these demand much discretion ; moiré cannot be used for a costume without becoming an anachronism ; as a demi-long dress, or as a Princess-robe, moiré may be worn, but only without trimming at the edge of the skirt ; a slight front tablier trimming being all that can be allowed to this material, which is more employed as a jupon under a tunic, or unwoollen polonaise of the same colour as the moiré than as material for robes.

THE ETIQUETTE OF MOURNING.

WHEN one is suddenly called upon to decide the depth and extent of mourning, it is no easy matter ; this duty usually falls upon an intimate friend or connection by marriage ; on anyone, in fact, who will undertake the responsibility of giving orders at a period of sorrow, when the persons most concerned are incapacitated by grief from paying due attention to a subject of importance.

Good taste may be shown in the selection of mourning, as in every action of life, and mourning in flounces, puffs, embroidered crape, jet jewellery, mourning flowers, mourning ribbons, is a mark of incorrect taste, to use the mildest term.

Widow's mourning : duration in England, two years ; in France, one year and six weeks. First six months, paramatta dress, covered with crape from four to six inches below the waist ; bodice entirely covered with crape ; plain muslin collar and cuffs. The cuffs worn outside the dress. Mantle of widow's silk, trimmed with deep folds of crape, or cashmere; shawl edged with crape folds ; plain jet brooch, studs, and chain. Bonnet of crape, with deep crape veil ; widow's cap. Black kid gloves; petticoat of black material quilted silk, alpaca, or cashmere; no shining material, or glossy fabric is admissible for a widow.

Widows' caps are, and are likely to remain, *de rigueur*. The example set by Her Majesty is not likely to be forgotten by those ladies who, like their gracious Queen, are mourning their loved and lost; but widows' caps are no longer the heavy, unsightly coiffures of olden days, but are made in simpler shapes, and may be found in our leading West End mourning establishments, in styles suited for every age. For lightening a widow's mourning, caps of tulle, with long lappets, are worn ; these caps cannot be worn with propriety during the first eight months of mourning, nor is any other coiffure needed than the cap of fine muslin, so harmonious with the rigid simplicity of a widow's mourning.

After six months, widow's silk is usually worn ; this silk is expressly manufactured for the purpose, matching the shade of crape with much exactness. In warm weather, grenadine is allowable, but must be lined to the throat, and with close-lined sleeves. During the last twelve months the mourning is gradually lightened ; black lace and cut jet ornaments can be worn; linen replaces the muslin parures, and in warm weather, half-lined dresses can be worn by young widows with propriety. Good taste and feeling will always point the course to be taken. Young widows will do well to err upon the side of over-strictness and severity of costume, than to be in haste to throw aside the outward signs of respectful regret.

MYRA'S JOURNAL OF DRESS & FASHION.

AMONG the many new friends who have presented themselves as subscribers to this Journal, I note with deep gratification a goodly array of "old familiar faces," or, to be absolutely correct, familiar handwriting—lady-like running hand, bold character, ordinary round hand, or dashing illegibility—long endeared to me by the kind words and nice thoughts addressed to me when I edited "Beeton's Young Englishwoman," and it is with sincere pleasure that I again address them.

My new subscribers will not think the less kindly of me that I linger for a moment among older friends, and, in my first *ballon d'essai*, say how sorry I was to be denied the privilege of taking farewell and of expressing my deep gratitude for all the kindness shown me during the seven years of my editorial labours.

Illness has been alleged as the cause of my withdrawal from the editorship of "The Young Englishwoman." This is not true. I much regret that the statement should have been made, as it has caused so many ladies the trouble of writing letters of kind inquiry respecting my health ; for which kindness I return most hearty thanks.

And now, leaving the "dead past" with all its hard yet pleasant work, with all its kindly recollections and experiences, I begin, under fresh auspices, what I hope will prove a career of usefulness. My plan is simple : the result, dear readers, is in your pretty little white hands.

I think that many ladies require a clear outline of the most lady-like and suitable modes ; that these modes should be chosen for practical use, and not be too elaborate or of too costly materials ; that the diagrams of those modes should accompany the Journal, and that coloured plates should illustrate the costumes of the day.

But, at the same time, economy of dress should be studied, and in this we should copy the ways of Frenchwomen, who alter, turn, and twist their materials in a manner wholly unknown to most Englishwomen, and who are always "in the fashion" and usually in good taste.

But good illustrations, good paper, good designs, and good instructions are not very cheap, and it is not easy to obtain all the information required for any sum to be spared from small allowances. It is this want that I hope to supply ; and that the number of ladies taking MYRA'S JOURNAL will enable its proprietors to give a liberal supply of good things to its readers.

In concluding these remarks, I beg to inform ladies that I shall be most happy to receive suggestions and hints for improving MYRA'S JOURNAL, and that I shall do all in my power to render it useful to its readers. I shall be most grateful to any ladies who will make MYRA'S JOURNAL known among their friends. I shall be always ready to help and assist my readers and subscribers.

MYRA.

No. 2.—COSTUME FOR EVENING WEAR.
Model from Les Grands Magasins du Louvre, Paris.

SPINNINGS IN TOWN.

CUPID is a naughty boy,
And plays a very roguish part;
With his arrows for a toy
Making holes in maiden's heart.

Since he will not e'er behave,
And we fain would teach him better,
Off his pretty wings we shave,
Make him postman—here's his letter.

But, beware! his packet scented
Has within a pointed dart:
Take it in—you'll be tormented
By the pain of love's sweet smart.

Pretty rhymes the arrow feather,
That will pierce your maiden breast;
Love and *billets* come together—
Cupid knocks—good-bye to rest!

J. D.

IT is indeed a pleasure to write once more the word "Spinnings," and to feel that I am again addressing old and kind friends, as well as many new and welcome readers. And I think it an especial good fortune to begin again in the month of February — the month of lengthening days and nights quiet from stormy blast, the month of hopes and yearnings for spring—the month of VALENTINES! The custom of sending Valentines, which is of very ancient date, had fallen into desuetude, until revived by Mons. Rimmel from the reproach of being "a custom more honoured in the breach than the observance."

Valentines are now graceful offerings or substantial gifts, ephemeral as the love-sighs of the sender, or enduring souvenirs of the giver. Husbands and fathers take this opportunity of giving wife and children a useful or pretty present, as the case may be; the only fault we can find with this is, that St. Valentine's Day falling so soon after Christmas one is less disposed to make presents than at ordinary times.

No one who has visited Mons. Rimmel, at 96, Strand, or in Regent Street, could allow Valentine's Day to pass without sending at least one Valentine to each little denizen of the Nursery. Every young girl should have a Valentine: it is her right to taste the sweet illusions of her age, and it is a kindness to send them, and pretty to know that one is not forgotten. It is painful to me to witness the disappointment of anyone; but to note the hopeful looks, the constant glances at the opening door, of the expecters of Valentines, and then to see the flush and downcast air when the "pretty one" receives *tout le paquet*, is more than my philosophy is equal to, and I send each year Valentines to those girls I think little likely to receive them.

Is it very wicked of me? I think, I hope, not; one can be young once only, and it is so nice to be young, and petted, and cared for, and remembered at these epochs. And I dearly love young girls, and indeed all young people and young things; and as I write, my puppy Topsy is on my lap; and two lovely grey kittens are romping on the carpet, to the great distraction of my ideas.

No. 3.—WALKING TOILETTE.

After this confession it will be readily believed that the *children* are not at all indulged. Mothers have the best of Valentines in the little toddler who peers over his crib to be the first to be seen by mamma; nay, I know of one venturesome laddie who crawled up on the bed and with rosy fingers patted his mother's face, crying, "Open eye for Val'tine." Oh, what fun these morning romps are, and how much I pity those mothers who from weakness or ill-health cannot appreciate the *réveille* of the nursery!

But to return to our Valentines. The puzzle is where to begin, to describe the charming series of Valentines suited to all tastes and to nearly all ages. Valentines for children one sees by thousands, sparkling like a transformation scene in a pantomime, brilliant as the home of the good fairy, and marvels of cheapness; for sixpence what happiness can be given! The child's Valentine is a charming floral card with appropriate verses. The illuminated book-markers will please older children. "Cupid's Post-card" may be sent to anyone: it is an amusing imitation of the post-card; as is the "Love Office Telegram," "great joy on delivery," with verses suitable for a lady.

Among gift Valentines, those containing sachets, upon which the gift is placed, are the most beautiful—the sachet itself, a lovely present, is of satin, beautifully painted and trimmed; upon these the garnet marquise ring sparkles, the brilliant brooch and ear-rings glitter, the turquoise parure shines like forget-me-nots, scent-bottles, sprays of Brazilian feather-flowers, French flowers in sprays and half-wreaths, love-knots for the hair and bosom, fans, handkerchiefs, Genoese filigree parures, Bohemian garnet sets, the true lover's knot brooch, gold rings, the lucky ring or Indian gold charm, plumes and aigrettes

for the hair, chatelaines, birds of paradise, Rococo lockets;—these are a few among the many love-gifts chosen as appropriate offerings on St. Valentine's Day. Gentlemen's ties, rings, lockets, studs, chains, and charms are pretty Valentines for the sterner sex, who, as a rule, are as puzzled as pleased on the arrival of a Valentine.

"The Language of Flowers" Valentine is most elegant; the flowers, a beautiful painting, and verses appropriate to each. I quote a specimen:—

MAY BLOSSOMS (LOVE GREETING).

Forth goeth all the court, both most and least,
To fetch the floures fresh, and branch and blome,—
And namely hawthorn brought both page and grome,
And then rejoysen in their great delite,
Eke ech at others threw the floures bright,
The primrose, violate, and the gold
With fresh garlants partly blue and white.—CHAUCER.

This also is very pretty—

SWEET PEA (TRUE LOVE).

True love's the gift which God has given
To man alone beneath the heaven.
It is the secret sympathy,
The silver cord, the silken tie,
Which heart to heart, and mind to mind,
In body and in soul can bind.—SCOTT.

Those who know how beautiful are the flower paintings of Mons. Rimmel, can imagine how lovely are the sweet-peas, and can guess at the beauty of the violets, the accompanying verse of which I quote—

VIOLET (MODESTY).

The violet—that modest flower,
That dwells in bosky dell and bower,
Whose fragrance breathes delight around,
Whose blossoms meekly drape the ground;
Like virtue, oft unseen, oft unknown,
Save by the sweetness round it thrown.—G. G. WILSON.

"Open Sesame" is a charming Valentine, a new and pretty mechanical device. The Darwinian Valentine, illustrating the origin of man, though not new this season, is still amusing. The "Heraldry of the Heart" Valentine is wonderfully quaint, and as a specimen of painting deserves all that can be said of it.

But the novelty of the season is Cupid's Pillar-post, which Mons. Rimmel has kindly allowed me to illustrate; the post pillar is painted

red, and when the top is removed, up jumps Master Cupid with a letter, himself delivering his Valentine. It is so pretty, so amusing, and so clever, that it is almost a "shame," as the dear boys say, to tell the trick.

The second illustration is one of the charming Valentines mentioned above; it may give an idea of the delicacy of the work, but, being uncoloured, loses much of its charm.

Fans of all kinds make pretty Valentines, framed in the white lace and pearl frames which are so varied in style and so elegant. Mons. Rimmel's fans range from the almanac fans and floral fans to the beautifully painted and inlaid fans which are fitted for ball-room use. Fans for concert-room and theatre, fans for daily home use, and quiet, sober-looking church fans, are among the varieties sent out by Mons. Rimmel as Valentines.

I had almost omitted the Swan Valentine—a swan floating on a lake surrounded by grass and flowers. The Water-lily Valentine is somewhat similar; water-lilies growing on a mirror-lake. Both these Valentines have a charming effect. I have reserved the chef-d'œuvre to the last—"Jewels of Nature" for the hair; these lovely, rightly-named jewels, are flowers made of humming-birds' breasts, studded here and there with small beetles, brilliant as precious stones; the foliage of these graceful ornaments is made of feathers. "Brazilian jewels" is another title given to these beautiful flowers.

It was my intention in this first number to reply to my Correspondents before entering upon other topics, but the topic of the month being Valentines, I began with that subject.

SPRING DRESSES. These are always a little troublesome, because they depend, to a great extent, upon the weather, which in our climate is very uncertain; and one is not always able to dispense with winter clothing even in March or April. I was looking for a useful demi-saison dress, when I went into the large house in Wigmore Street, Cavendish Square (Messrs. Debenham and Freebody)—for at this house I have often observed very pretty lady-like materials; and I was a little attracted, I must own, by the sale then going on, and which only lasts a fortnight. I found the very fabric I was in search of in Drap Natté, a kind of beige, made in all the soft shades of brown, fawn, and grey, crossed and intersected by diagonal stripes of a darker shade; with plain material for trimming, for jupon or corsage, as the case may be. Drap natté is suitable for dresses for the demi-saison, for walking and for indoor wear; it is lady-like, and of the happy medium of lightness. Ladies will agree with me in thinking that heavy fabrics are to be avoided for spring wear. Drap natté costs from 3*s.* to 3*s.* 3*d.* per yard. I observed also some beige fabrics, small chequered patterns, with plain beige to match, at 2*s.* 9*d.* per yard; this make can be had plain, striped, or chequered. Zephyr Tweed is also a useful make for spring wear, and for travelling; it is made in all weather mixtures and soft shades, and costs 3*s.* 3*d.* per yard.

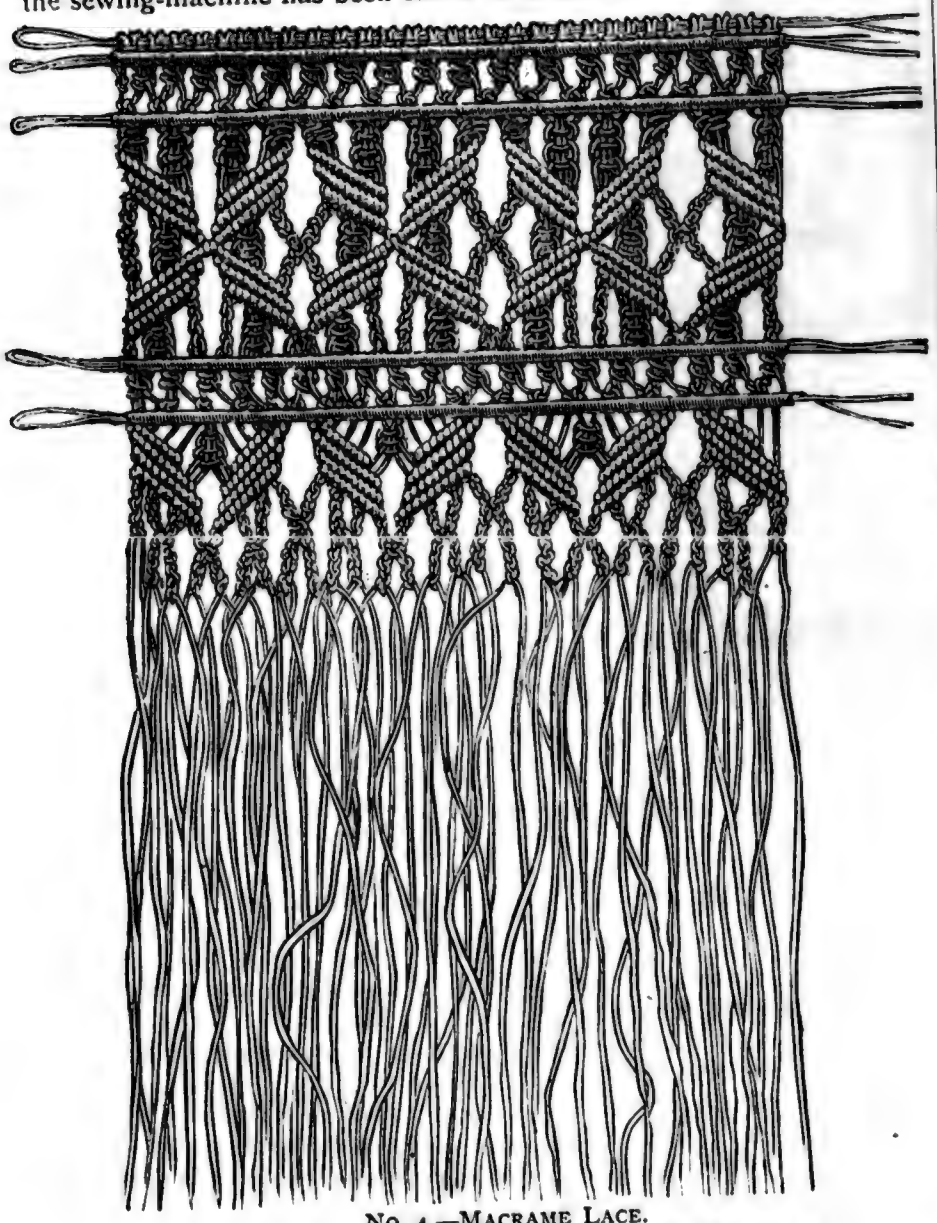
The modes for chapeaux will not be decided until next month, but we may be sure that the pretty felt hats will last in favour through this and the next month; the long sweeping feather, which forms part of the trimming, being so becoming. Felt bonnets and hats are made in all colours, but the Rubens black and brown hats are most in favour. A grey felt, trimmed with violet, and with long grey ostrich feather, is very elegant; the style of this hat is that of Charles II. I saw some ornaments for hats of blued steel, which are most stylish. Others, more curious than pretty, of deer's feet and grouse claws, mounted in silver, and with fine silver chains.

Chapeaux and coiffures for elderly ladies and matrons form a speciality of this house, and the requirements of age are studied with much attention; for example, we all know how becoming white is to the aged face, and how handsome old ladies look with their snow-white locks; so the white lace caps, the tulle and blonde coiffures suit those for whom they are designed, and beautify that age, which is in itself so beautiful. For young matrons there is the elegant mantilla, falling from the hair, and fastened by a spray of flowers. From the millinery department I wandered into that devoted to mantles, and noticed some lovely sorties-de-bal in matelassé silk of delicate colours, blue, maize, rose. These mantles form a rounded capeline at the back, with long square scarf fronts, and are edged with swans'-down, lined and quilted. I have seldom seen handsomer or more lady-like opera-cloaks. Judging from those worn at the opera and at theatres, a stranger would imagine that English ladies did not often indulge in a new sortie-de-bal: one sees dreadfully soiled cloaks worn over fresh, spotless toilettes, and the effect is not nice. I hope my readers will remember that cashmere is by no means an extravagant material now, and that for a little sum they can have pretty opera-cloaks, which they should discard as soon as soiled, as they do the dresses worn beneath them as soon as they are froissé. Among the pretty things which adorn the underclothing department, I saw embroidered Holland dressing-gowns, and I need not tell my readers how useful and durable such vêtements are. Embroidered camisoles or short dressing-jackets are also made of the same material. For children, embroidered Holland costumes are as useful as they are pretty. Flannel dressing-gowns, both short and long, are now embroidered with cotton, as well as with woollen broderie, which is a pleasing variety in the style of these articles. For infants the embroidered cloaks are more elaborate in the embroidery than ever; a lovely silk design was shown me of lilies,—flowers sacred to innocent childhood, and most appropriate for infants. Among the novelties in underlinen I remarked that night-dresses are made with shaped frills, and shaped plastrons, the favourite trimming being delicately drawn cambric and Valenciennes lace; the work, executed by hand, is fairy-like. In a trousseau preparing for a bride of noble family, I remarked a white cashmere robe-de-chambre, embroidered with coloured silk, in

satin stitch, in the natural colours of the flowers; the shape was a Watteau, but the pockets had chatelaine straps embroidered to match them, which gave quite a novel effect to the robe. Petticoats are worn flounced, with a six or nine row cording placed above each flounce; this gives a little stiffness to the jupon, which is necessary, since nearly all artificial support has been abandoned. Another style of jupon has a plaited front, and flounced and corded back; this is a very useful make. Leather-edged petticoats, for wearing in bad weather, may also be had of Messrs. Debenham and Freebody. I am so glad to know this, as I have had many letters asking for information on this point: the leather-edged jupons cost 19*s.* 6*d.*

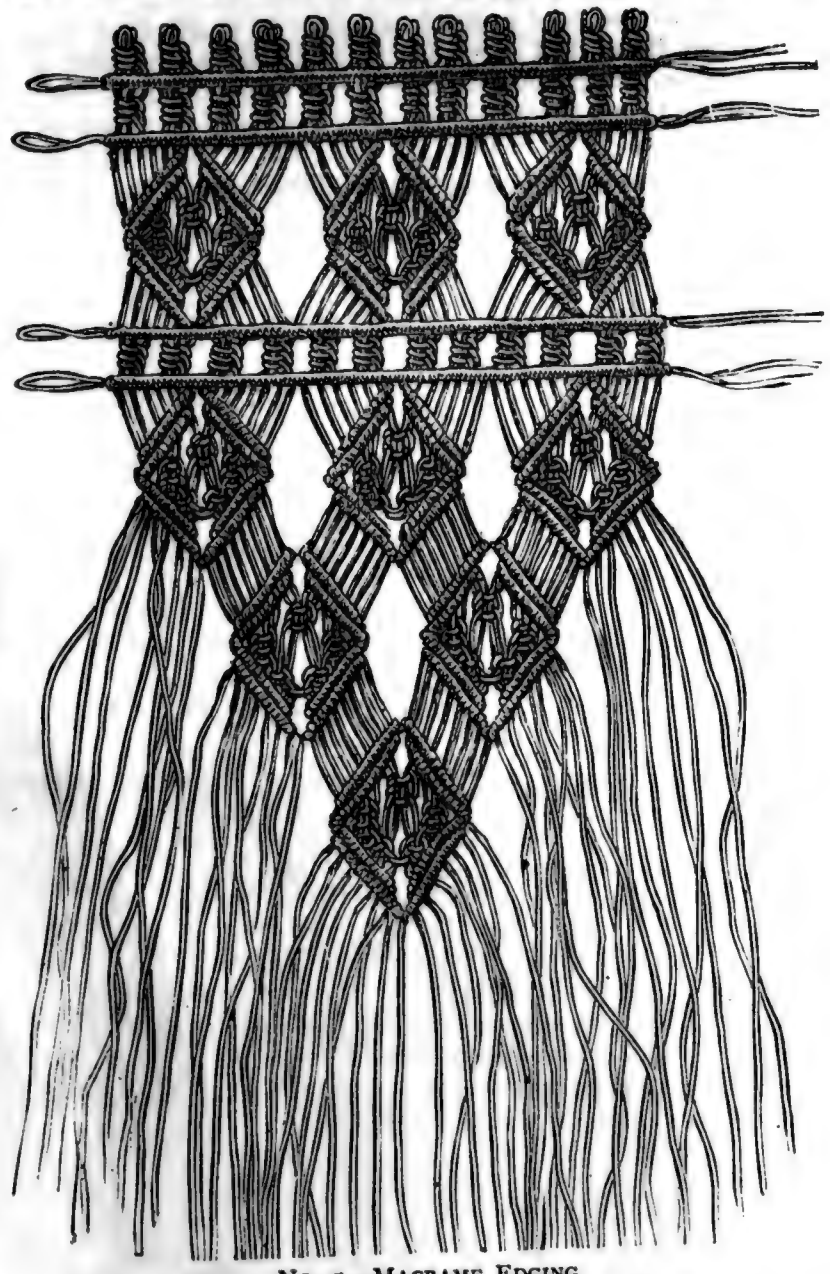
Gants de Suède are very fashionable, they are worn very long, and mould the hand perfectly; they cost 3*s.* 6*d.* per pair. Driving gloves, with embroidered gauntlets, cost 4*s.* 3*d.*

The pattern-room at Messrs. Debenham and Freebody's is most interesting. A large machine, somewhat like a guillotine, stands in the centre and cuts the patterns with wonderful accuracy. I am afraid to say how many patterns are sent out daily. It is a great convenience for ladies living in the country to receive patterns by return of all they require. An instance of this promptitude I experienced lately: a friend of mine was suddenly seized with rheumatism, and, sorely against his will, was ordered into flannel garments—not merino, but flannel. I wrote to Messrs. Debenham and Freebody, and received patterns by return post of anti-rheumatic flannel, exactly the very thing required. I, of course, had stated in my letter that the flannel must be thick, soft, and white, for a person unused to wearing it. Pour moi, I thoroughly believe in flannel, and encase everyone in it upon whom I have any influence. I have, at this moment, just completed six of the dearest little flannel shirts possible; they are so pretty, pink and grey, in stripes, stitched with white silk on collars, cuffs, fronts, and yokes; but of course the sewing-machine has been called in to assist.



No. 4.—MACRAME LACE.
Designed by MRS. TREADWIN. (For description, see page 15.)

What should we women do without our sewing-machines? I have been asked which is the best lock-stitch sewing-machine? I do not like to speak decidedly without trying practically at home each kind, but I believe that the Wheeler and Wilson lock-stitch sewing-machine deserves all that has been said of it, and that it is most perfect in its



No. 5.—MACRAME EDGING.
Designed by MRS. TREADWIN. (For description, see page 15.)

work. The stitching done by this machine is lovely; it sews, hems, cords, braids, binds, and gathers,—in short, it does every kind of work, ornamental as well as useful. It is not difficult to learn; there is naturally more to learn in a lock-stitch than in a chain-stitch machine, but any woman of average intellect can work it perfectly in a short time.

The Wheeler and Wilson machine is very durable. A friend of mine has had one of these machines for twelve years, and it has not cost her sixpence in repairs. During this time it has done all the family sewing; and, as five daughters and two sons form the principal part of the family, it may be imagined that the "Wheeler and Wilson" has not been idle. "Our needlework costs only the thread and oil for the machine. Mamma did all our work until we were old enough to do our own," said one of the girls to me, as she was showing her preparations for the coming wedding in March—such lovely needlework! such stitching! creditable alike to mother and daughters, to machine and workers. One fact is certain: that (done with the Wheeler and Wilson Sewing-machine) needlework endures as long as the fabric lasts, and that one can work on any fabric from cloth to crape.

The word crape reminds me of my correspondents. I can speak from experience of the durability of the Albert Crape. It is by far more durable than the old make of crape, and is now adopted generally. In blackness of colour it is superior to ordinary crape. An inexperienced eye would not detect any difference between the appearance of the Albert Crape and the very best makes of crape. Messrs. Kay and Richardson, who manufacture both ordinary crape and the Albert Crape, were kind enough, on my visiting them some years ago, to show me the two makes of crape side by side, one exactly half the

price of the other; and I assure my readers that I could detect no difference. In other combinations I frequently picked out the Albert Crape as the best in quality; and at a recent visit I was shown the latest improvements. I was as much pleased with the beauty of the Albert Crape as surprised at its cheapness. It is often, at those sad epochs in our lives when crape is required, that expenditure is most undesirable, and the heavy cost of ordinary crape to be avoided if possible. Albert Crape is suitable for every class of deep mourning. For the widow it is made up in long plain skirts from the waist to the hem. For children's mourning it is put on in plain deep folds. The crape as a pinafore as well. I have introduced a holland blouse, under the title of Painting Blouse, to my little tribe, finding that painting is the furore this Christmas, and that the artists do not confine their genius to the subjects in hand, but, with equal impartiality and recklessness, adorn their suits, whether new or old. In fact, I have had a magnificent offer from a Raphael of five years, who, coming in, paint-brush in hand, at a moment when mamma was busy with proofs of engravings, arranging, selecting, rejecting, said, "I'll paint 'em, mamma; I'll make 'em 'mart;" for as yet his rosy lips are innocent of any attempt at the letter "s." After such a proposal we all felt that success was sure, and

No. 6.—BLACK SILK COSTUME.
Model from the Grands Magasins du Louvre, Paris.

polonaise or sleeveless jacket of Albert Crape is particularly useful for little children's mourning. At a noted West End mourning house I lately saw a useful model for mourning for girls from five to twelve years of age. The edge of the merino dress has a crape fold, and the sleeves have crape cuffs; over this a sleeveless polonaise is worn; the shape cut like a Princess dress, coming down within three inches in front of the crape fold, and looped on each side by crape buttons. This vêtement is removed while in the nursery or schoolroom and replaced by a sleeveless holland garment made in the same way and bound with black Hercules braid. The holland, by replacing, preserves the crape from the rough usage a healthy child should give its clothes, and acts that coloured plates were irresistible; in fact, nothing but the want of our Raphael multiplied by thousands of little cherubs like himself prevents MYRA'S JOURNAL from having coloured plates on every page; as it is, we must wait a little while for our artists to grow.

Such fun can be had with a good paint-box in the nursery! In mine, pictures are to be seen in all stages, and our screen and scrap-book get on well in the winter holidays. I think painting is a capital amusement for boys. "The Graphic," "Illustrated News," "Punch," "Fun," or any illustrated paper can be used by the happy little artists who are delighted to make scrap-books for poor children and to paste pictures on to brown holland frames, hemmed by the ever-useful sewing-machine.

Black is so much worn by ladies, both in and out of mourning, that one is glad to be able to point to fabrics of good quality which come within the reach of all. Messrs. Jay & Co., of Regent Street, have a wonderful selection of black fabrics at prices ranging from one shilling per yard and upwards. The well-known Janus Cord is unending in wear, and is recommended to all who study economy; it does not look shabby, or lose its deep black shade to the last. Very commendable are the light, black, and grey silks of this house; they are low in price and wear well. I have observed lately a considerable fall in the price of silks, and this perhaps accounts for the superb black silks I saw at Messrs. Jay & Co.'s being offered at six-and-threepence per yard; this price being asked for silks costing ordinarily nine or ten shillings per yard. It is a favourable moment for ladies requiring good black silk dresses, and an opportunity not to be missed.

MARGARET will find that the Eastern Baking Powder will produce light and wholesome bread without procuring yeast. I have not tried it as a substitute for eggs in puddings, but it is said to dispense with those expensive productions; but I find that light and easily digested bread can be made by its aid without yeast, and I think the fact should be made known. Those who do not habitually "bake at home" often want special loaves and cakes, and to these I commend a trial of the Eastern Baking Powder.

To CONSTANCE, my kind correspondent, I reply I shall be very happy to carry out her idea, but I do not think that I can do so usefully without a few preliminary remarks on the right use of materials. Papers on Economical Dress will appear in Number Two of MYRA'S JOURNAL. I think if you will study these, you will learn some useful hints. Fifteen pounds a year is a very usual allowance for young girls, and is often supplemented by a birthday or Christmas gift of a silk dress; but if a silk dress is not given in addition to the allowance, I do not think that girls can afford to buy one out of this modest income, without crippling themselves for a time, and going without more necessary things.

No. 7.—SILK AND VELVET TOILETTE.
Model from the Grands Magasins du Louvre, Paris.

The first thing to ascertain is whether a young lady intends to look nice always, or to pass her existence in alternate phases of smartness and shabbiness; whether she will be contented to be always well dressed, or if she sacrifices the substantial to the ideal good. I think that a lady should always be well, that is suitably, dressed, and for this end she must study her surroundings, her ways and habits of life, as well as her means. Silk dresses and jewellery at an eight o'clock breakfast, or a print dress at five o'clock in the afternoon, are equally unsuitable, and equally to be avoided.

Good boots and shoes must always be worn, and good gloves; neither of these can be had cheaply, and so a sum disproportionate to other things must be spent upon these said boots and gloves. I shall

endeavour to find for ladies a really good and not too extravagant boot-maker. For gloves I recommend the Copenhagen gloves, sold by Messrs. Jannings and Son, 16, Fenchurch Street; these gloves cost 2*s.* and 2*s.* 9*d.* per pair, according to the number of buttons.

The underclothing of a lady next comes under consideration. A certain sum should be spent every year in renewing the underlinen. Good longcloth is fortunately cheap, and with good patterns and industry we can easily make at home any given quantity of fine, nice garments. One dozen yards of longcloth, made up every year, will keep one well stocked; the price of longcloth varying from 6*d.* to 1*s.* per yard. About three yards of flannel should also be bought to renew the necessary flannel jupons. Handkerchiefs, if well bought, will last two years without repairing; but it is a good plan to buy six yearly, so as not to have to make a great outlay at once.

Money is usually wasted on little things which we feel at the time we must have, but which are really not necessary. Another point of economy is too often forgotten—the care of our raiment when worn and when put by.

Making the best of what we have is a third point where I hope to be of much use to my readers, for in this lies the secret of economical dress.

Materials should be thoroughly good. If an alpaca dress is bought, let it be really good of its kind; if a silk dress be chosen, let that silk be good, not half-gummed cotton, as are many so-called silks. Think before you buy, and buy only what you want, are golden rules for small incomes.

At the house above mentioned, that of Messrs. Jannings and Son, very pretty knotted silk scarfs are now sold, excellent wear for February and March; they are soft and warm, are made in all colours, and sent post free (always a little advantage) for 2*s.* 6*d.* I think my readers will be pleased with the Copenhagen glove, for it wears well, and is so thin and soft; the low price is again a recommendation, for we can wear pretty light colours without scruple at 2*s.* per pair. Gentlemen's Copenhagen gloves are also sold at the same price.

Before concluding this my first letter in MYRA'S JOURNAL, I must not forget to mention that I am studying the use of Table Stoves, with a view to young ladies, and loving matrons practising parlour cookery. I have tried several, but have not yet met with my ideal. I propose to give, each month, recipes for nice little breakfast dishes, taken from all available sources, and tried by a competent person before bringing before my readers; and, as the more we help each other with advice and hints for the better management of our households, the more general is the advantage gained, I would suggest that clever housewives should send good and improved recipes for such dishes as they may have experience of. I am willing to assist in this good work, and have, after a long confab with my cook, who enters heart and soul into her mistress's ideas (whims though they be), decided to become a contributor to this interesting branch of MYRA'S JOURNAL.

I think we shall not be less likely to rule our households well, to be companions to our husbands, guides and examples to our children, for a little study in household matters, a little care to learn the best way of doing everything; so that we may become the best of women. No girl is too young, no wife too old, to learn how to make home happy; it is our noblest duty—it is our dearest task. Let us keep our homes with the same care we spend on our persons; let us study to bring perfection into everything we do. Order is one of the first laws of Nature; let us so order our households, our ways, and ourselves, that we leave no talent unimproved, no path of usefulness untrodden.

THE SILKWORM.

LES GRANDS MAGASINS DU LOUVRE.

THOSE who have not walked through the Magasins du Louvre can form little idea of the extent of these warehouses, which, enormously large as they are, are crowded daily by Parisians and by foreigners; Les Grands Magasins being one of the sights of Paris. No London house can be compared with the Louvre Magasins for size or number of departments, and even the large New York stores dwindle before the vast salons of the Louvre.

One of the most useful features of this house is the facility with which ladies at a distance can procure the articles they require, whether for under or outward clothing; the Magasins furnishing every kind and class of feminine apparel.

Take the bonnet, hat, and coiffure department, for example. Here we find chapeaux suited for ladies, young ladies, and children; the prices very moderate, ranging from one pound upwards. A pretty felt hat, trimmed with wide faille ribbon, and handsome bird, costs this modest sum only; another chapeau at thirty shillings has a lovely plume and humming-bird, with velvet trimming, placed on a new and elegant felt shape.

Dresses and skirts ready-made, with material and trimming for the bodice, are to be seen in endless variety at the Louvre, from the simple striped woollen cretonne skirt, about thirteen shillings, to silk skirts of Bonnet's celebrated poult de soie, at six or eight pounds.

Black silk skirts begin at two pounds three shillings; these have three graduated flounces and a bouillon with two headings, and can be worn beneath a tablier and corsage, or under a polonaise; styles and prices vary according to the quality of the silk, of which there are many kinds—soft black silk, soft Italian, Persian, poult de soie, gros-grain, and other makes.

Velveteen skirts, in the same designs, are made from two pounds fifteen shillings.

Embroidered dresses, unmade, but with the outline ready traced, and with a pattern and illustration to facilitate the making up, can be had in every class of work, tablier and corsage embroidered on cashmere, at two pounds ten shillings to four pounds.

Wedding dresses and wedding veils constitute an important department. Illusion veils, two metres wide, from three shillings to five shillings the metre; three metres to three and a half metres is the usual quantity sold for bridal veils.

Wedding silks, white poult de soie, from five shillings to twenty-one shillings per metre. A metre is one yard three and a half inches in length.

Ready-made morning dresses, peignoirs, and robes-de-chambre, from fifteen shillings upwards; the lower priced dresses are only made in certain sizes, and not to measure, but they will be found quite large and long enough for any ordinary height.

Mantles, confections, tunics, jackets, cuirasses, corsages, and vêtements, of all kinds, all materials, and the newest syles, will be found in the superb salons devoted to these articles.

The silk Matelassé, of which so much has been said, is sold at the Grands Magasins, at nine shillings per yard and twelve shillings, according to the quality; it is twenty-four inches wide, and closely resembles damask brocade. Matelassé is the most beautiful fabric introduced for many years.

But it is not only for the simple toilette or the rich costumes that we are indebted to these magnificent Magasins. Underclothing of all kinds, plain or elaborate, is offered to our notice; dainty stitches, wonderful embroideries, elegant patterns, beautiful models of every kind, offer a tempting prospect to the visitor.

The extensive household linen department is not the least interesting of the various salons.

The most important point in purchasing linen is for it to be of good double damask, without having to pay enormous sums for its possession. The selection of good table and bed linen is a serious matter, for buying linen is not an everyday affair. The solidity and the durability of the linen sold by the Grands Magasins du Louvre is guaranteed by the house; and all purchases over one pound are sent carriage-free. As an example of the very moderate prices, I quote a school outfit of linen: three pairs of sheets, six dinner napkins, six towels, and twelve handkerchiefs, the whole ready-made, for three pounds or four pounds, according to the quality of the linen. Underclothing, the pattern of which is traced for beginners to cut out and fit, from three shillings to five shillings per article. Embroidered underclothing, traced, but not cut out, is also selling at equally low prices.

Patterns are sent out by the Grands Magasins du Louvre, Rue de Rivoli, to anybody requiring them. Ladies are requested to retain a portion of the pattern, to compare with the fabric when received. Every class of silk, velvet, cashmere, cotton, and woollen tissue, is kept in the piece by Les Grands Magasins du Louvre.

MYRA'S WORKROOM.

RULES FOR CORRESPONDENTS.

1. *Letters asking questions should be written on one side of the paper only, and one question only asked on the same page.*

2. *Letters requiring answers in next month's* JOURNAL *should reach* MYRA *by the 20th of the month. (But, as much as possible, letters should be written at the beginning of the month.)*

3. *Letters regarding the Purchase, Making-up, and Alteration of Dresses, &c., should describe height, figure, complexion, and shade of hair, in order that each case may be artistically considered.*

4. *Photographs are useful and may be sent. These will be returned, but should be accompanied by a stamped envelope.*

5. *Letters will be answered in the* JOURNAL *in the order in which they arrive.*

6. *In cases where immediate Advice is necessary upon a particular Toilette or Dress,* MYRA *will reply to inquiries by return of post. With letters requiring such answers by post, 12 postage stamps to be inclosed.*

All Letters upon Dress and Fashion, and Editorial matters generally, to be addressed to MYRA, *care of* WELDON & CO., 15, *Wine Office Court, London, E.C.*

DRESS ALTERATION AND ECONOMIES.

ISABELLA writes:—How can I alter an old black alpaca dress (flounced) into a useful dress for winter evenings?

Materials.—Flounced alpaca dress: three-quarters of a yard of black merino, two and a quarter yards jet fringe, four ounces jet beads, nine jet buttons.

Unpick all the flounces, damp them with beer, and iron smoothly on the wrong side; cut the flounces into long strips about ten inches wide, exclusive of turnings in, run the edges down on each side, beading the running as you make it, about four jet beads to the inch. Be sure to fasten off securely, and use strong cotton. Having brushed and neatly bound the skirt, trim it with the beaded bands lengthwise at equal distance, say eighteen inches apart; put cross bands in front to form a tablier. Take the old sleeves, and trim them with an inch and a half stripe to match, and with a deep cuff of jet beading, the rows of beads put close together, and the edge corded with alpaca. Make a sleeveless cuirasse of the merino, edging it with jet fringe, and putting fringe round the armholes; fasten with jet buttons, and wear over the alpaca bodice for warmth-sake. This cuirasse can be worn with any other dress, and may be made in coloured merino if preferred.

BLUE BELLE writes:—Will MYRA advise me what to do? I have a printed flannel morning gown, black and white; it has a *Watteau* pleat and deep flounce. I wore it all the winter, and had it washed last week. I then retrimmed it, and thought to wear it through February and March; but it has shrunk so in washing that I cannot wear it. What shall I do? I have some scraps of the material, but nothing more.

Take the Watteau pleat out of the back, join the scraps matching the pattern, and cut off the dress at the waist; let it down by the added pieces, and finish the bodice with any piece of black material you may have by you, putting it on as a waistband. Buy three quarters of a yard *wide* of Irish frieze, from this cut a sleeveless cuirasse, and wear this over the bodice so as to cover the joined skirt. If you find frieze too warm, merino or cashmere will do as well; but frieze will look best on the checked flannel. Finish the edges of the cuirasse with rows of stitching, if you have a machine.

If you have a cloth jacket by you which is discoloured, wash it in Sapoline, iron on the wrong side, and cut into a sleeveless cuirasse.

MABEL.—Handkerchiefs are usually hem-stitched; you can either embroider your initial letter, or work it in chain-stitch. If you do not embroider well, do not attempt handkerchiefs to begin with.

BERTHA.—Many thanks for your kind promises of support. I shall do my best to carry out your views. 1. For the Exchange, see the Rules, page 16. 2. Clean your gloves by washing with Sapoline and water, first putting them on wooden hands. It would be very dangerous to dry them on your own hands, as rheumatism would be an almost certain result. You can get "hands" of any size. Turners keep them usually in stock. When

No. 8.—CATOGAN HEAD DRESS FOR EVENING WEAR.
Model of Mme. Virgile (24, Rue de la Chaussé-d'Antin).

dry, pull and rub gently until soft and pliable. 3. Remove the velvet crown and put a turquoise silk one in its place; this, with a wreath of violets, will freshen your bonnet at small expense. 4. Collars are worn of plain linen, high, and with rolled edges, and turned-down corners. The newest have coloured edges and ties to match.

JANE G. says:—I have a rose-coloured satin quilted petticoat; please tell me what is best to do with it. It is very good satin.

Match the satin as nearly as possible, and make coat-sleeves with velvet or velveteen cuffs. Wear the satin jupon and sleeves, with a velveteen or velvet tablier and sleeveless cuirasse, or with a beaded cashmere tunic. If you have enough satin for a corsage, it would look lovely under black Spanish lace, arranged in the same way. You cannot possibly wear it for walking out.

PAT.—I have a black silk which wants renovating; the front and under the sleeves is worn out. Would it look well with a long tablier tunic and sleeveless jacket of black velvet, or would any other material look as well?

Your silk could be worn under velvet or a cashmere, as you suggest, or under an embroidered jet-beaded apron and sleeveless jacket.

ELIZA says:—Will MYRA be good enough to tell me how to make a light dove-coloured silk dress useful? It is at present a dinner dress, with a slight train, and more a basque than a sash. I wish to make it more of a walking or morning dress. I am not *quite* a young lady, and think myself too stout for a polonaise, and that a trimmed skirt and jacket-bodice suits me best; but will be glad to hear MYRA's opinion, and intend subscribing for her book.

I think you will find that you will not look too stout if you alter your dress thus:—Shorten it to a walking length, and wear it under a silk tunic corsage of a much darker shade, a chocolate, for instance; or one of cashmere would look well, and be useful to wear with other dresses. I think the tunic and jacket-bodice will suit you nicely, and advise this in place of the fashionable cuirasse; you can trim your skirt with a flounce of chocolate-coloured silk, and heading with a dove-coloured bouillon, if you select silk as the material for the tunic-corsage; but if you choose cashmere, the skirt should not be trimmed with cashmere, except as a *cording* to bands of silk.

ISABELLE asks:—Will a black merino tunic trimmed with velvet ribbon look well over a coloured skirt, or a black silk one?

A black merino tunic trimmed with velvet will look well, and be useful worn over black silk or coloured silk.

META writes:—Madam, last year I had a black silk, for which I gave *7s. 11d.* per yard. It was made with a deep flounce round the skirt, and the polonaise trimmed with two cross pieces of the same. How would you advise me to have it altered? I thought of doing away with the polonaise, and having new body and sleeves; in that case, how should it be trimmed? I am twenty, and like a stylish dress.

Cut the polonaise short, leaving sufficient material for short basques in front, rather longer and pointed at the back. With the best parts of the polonaise skirt, make a tablier with sash ends; trim the whole with jet-beaded passementerie and fringe, putting fringe round the armholes, to simulate a cuirasse, and finishing the sleeves with new silk cuffs, covered with jet-beaded passementerie. I think a new bodice and sleeves would be very extravagant. You can use the rest of the silk to trim the skirt at the back, if you wish more trimming; if so, put a row of passementerie and a row of bias silk, beaded at the edge alternately, at the back of the skirt, finishing with the row of passementerie.

IONA writes.—I have got a dress like the chiné satin enclosed. The skirt has seven breadths in it, not gored. I have got a trained black velvet jacket and tunic to wear with it. How could I have the skirt made up? and would it look conspicuous? I am nearly forty years of age, so I can wear what a younger lady could not. I am told I don't look more than thirty years old. I have also a brocaded silk dress, like pattern enclosed. It has seven breadths, not gored, will it look very remarkable? could you tell me how I could have it modernized?

I am sorry to say that your pattern *will* look very conspicuous as a skirt, and I do not think you will be pleased with it, handsome though it be. In your place, I should make a tunic of the chiné, and wear it with a black silk or velvet skirt, using the remainder as trimmings for black jupons hereafter. The only mode of making a useful dress of it would be to make a Princess robe of it, which you could easily do by clever joining. Your brocade is lovely, and very fashionable. Make a plain skirt and jacket-bodice, with Louis XV. basques and pockets. Make the front with revers of blue silk, and put a square chatelaine pocket on the left side in front, and a bow of ribbons on the right side, just where the real pocket is.

Will MYRA tell "Pheasant" an easy, simple, and fashionable way of doing hair? Her hair has been cut, and only reaches now to the waist, and is troublesome to arrange nicely; it does not curl. She rolls it round a comb generally, and wears a coif of ribbon and tarlatan. She would like to know what a *Catogan* bow is, and how it is done? "Pheasant" is going to take MYRA'S JOURNAL for February, and if she likes it, will become a subscriber.

The Catogan coiffure is the one you should adopt. See No. 6, you can easily arrange it from the illustration; a catogan for evening is also given in this number. Catogan bows are worn with this coiffure, which is made by parting the hair, twisting it and bringing each end up to the top of the head, the front hair waved and rolled in loops to conceal the festenings; a few hairpins are required to steady the catogan, which falls loosely.

MARIE writes:—Dear Madam,—I am very glad to see that you are about to bring out a New Journal of Fashion at so cheap a rate. I hope you will bring it out *fortnightly*, instead of *monthly*, that we may not have to wait to the end of the month for the changes in the fashion, which in our climate must often take place in spring in the middle of a month. Do you know any means of restoring a black silk dress that has faded? I should be *greatly* obliged for any receipt.

1. If this Journal is well supported, and the greater number of our readers wish for a fortnightly issue, we shall be delighted to accede to their wishes; but for the present, MYRA'S JOURNAL will be issued monthly.

2. To restore a faded black silk is not difficult: wash it in a solution of Sapoline, one ounce to a gallon of water, then rinse the breadths in stone ammonia and water in the same proportion, roll the breadths in a cloth, and when dry enough iron on the wrong side; do not let the iron be too hot, and do not wring the silk.

ELLEN is delighted to find her prized friend MYRA is not so ill as the Editor of the "Young Englishwoman" wishes his readers to believe. ELLEN intends taking the new Magazine, and would be very thankful if MYRA could advise her how best to make up a black silk skirt to wear with a homespun polonaise. She is going to clean and turn the silk. The skirt at present is long and full. Should it be trimmed, if made walking length, with velvet, or would it be proper to stitch plain a number of rows round the bottom, as homespuns have been made lately? If MYRA could give advice in the first number of her Magazine, ELLEN would be very thankful.

Make your black silk dress with a plain front with robings composed of folds of silk and velvet alternately, place these lengthwise on the skirt, put three widths into one deep pleat at the back, put one gore on each side, join these gores to the front. With the silk you have saved by the shortened length, put narrow flounces at the back with velvet heading, or add a deep velveteen flounce with a silk heading, if you do not object to purchase about two and three-quarter yards of velveteen. No. 3, page 6, will give you an idea of the effect of this skirt. Make your homespun with deep fronts, short basques, and stitch as you propose for the silk nine or eleven rows of machine stitching on the edge; stitch the cuff to match, unless you make your polonaise without sleeves, wearing your black silk sleeves with a cuff of homespun, stitched. But the proposed stitching on the silk will not look well. A useful skirt can be made of black alpaca stitched closely to the depth of 20 inches: this looks very well, and is nice for wearing under homespun, etc.

M. M.—I have a black moiré with grey stripe, plain braided skirt. How can I alter it to make it into a fashionable walking costume? Have sufficient to make new sleeves.

A Princess robe is one of the prettiest models for a morning silk dress; striped silks are very fashionable for those toilettes, which are pretty and durable.

See remarks in fashion article on moiré dresses. I advise you to make your dress shorter by taking a slight puff at the back, and wearing it under a black or grey polonaise; if grey cashmere, trim with black passementerie and wear a grey plume and pink rose in a black bonnet. Let the polonaise be sleeveless and closed with black buttons.

AMY LOUISE R.—Would you kindly inform me, through the medium of your new Journal, how to use to the best advantage sixteen and a half yards of Irish poplin, same as enclosed? I nearly always make up my own clothes. I am a married lady; not tall, and rather slender, and I want to make it up as ladylike as possible; would fringe be suitable to trim it with? I have also a plain light blue silk and a black one; both long dresses, and without polonaises, and I have been wondering how I should wear them this spring and summer. Perhaps you can tell me, for which I shall feel obliged, if I shall not take up too much space.

NO. 9.—BEADED CUIRASSE.
Model of MADAME DU RIEZ, Paris.

Make your poplin with a plain back drawn front, twenty inches from the hem, then the tunic and cuirasse corsage. Trim the tunic with fringe to match. Put fringe on all the outlines of the cuirasse, as well as a two-inch-wide band of the poplin; thus made, your dress will look very ladylike. Reserve your light blue silk for dinner and evening toilette, wearing it under a braided cuirasse, which suits a slender figure so well. Your black dress you can shorten and wear under the same cuirasse for a walking dress, but you must add a tablier or tunic of some kind; this need not be elaborately braided, and will be found useful with many toilettes. Patterns for summer pardessus will be given.

AUSTRALIA.—Will you be so good as to tell me of some simple thing to clean a black silk dress which I am about to re-trim; and would a number of rows of narrow black ribbon velvet look well for trimming skirt and tunic, or would wide velvet be better?

Wash your silk in two gallons of water, in which two ounces of Sapoline is dissolved; rinse the skirt in cold water in which a little stone ammonia is dissolved; do not wring, but roll it in a cloth till nearly dry, then iron on the wrong side. Wide velvet would be newest; but if you have narrow velvet by you, I certainly should not buy new for a dress already worn.

ELM TREE writes:—I shall be glad if you will inform me the newest and most fashionable way of making up a black silk costume. The silk is rich and good; I want black velvet trimmings; would a sleeveless jacket be advisable? And how should the skirt be trimmed? I do not want anything elaborate, but plain and good.

Make a plain skirt with black velvet robings graduated, and black velvet cuffs on the cross-sleeves; black velvet cuirasse corded with silk. Have the basques slashed, and be very careful as to fit; handsome plain dresses should model the figure perfectly.

MRS. N——.—Etiquette demands that mourning for one's husband's relatives should be as deep as for our own; but mourning need not be worn as long as in this case. You should wear crape and silk, or crape and cashmere. Trim your walking skirts with graduated folds of crape, the narrowest three inches, allowing spaces between the folds of three to four inches. A sleeveless jacket of crape and tablier is a good way of making the upper part of the dress, as these may be laid aside in the house, if economy is studied, and replaced by a plain polonaise.

MRS. B. and her daughters are delighted to see MYRA'S advertisement in the *Illustrated News*, and will order it at once. Meanwhile Mrs. B. is in want of a dress, and ventures to ask the following questions. 1. Should a crossway band of the enclosed material, edged with silk, be lined; as it seems rather inclined to stretch? 2. How should the tunic be trimmed, the skirt having one deep flounce headed by a crossway band? Mrs. B. is tall, thin, and elderly. MYRA'S JOURNAL has her best wishes, and she will take every opportunity of recommending it to her friends. It will be a great boon to wives and daughters of poor professional men, &c., if MYRA will sometimes condescend to give advice to girls who are obliged to dress on what may appear to MYRA the *impossible* sum of £10 or £15 a year. P.S.—A good Paisley shawl would be worn with this dress. What colour could be introduced into a black velvet bonnet?

1. Line your bias bands with black muslin; be careful, in doing so, not to stretch the fabric.

2. Trim your tunic to match with a bias band, and narrow flounce; but if you have, or will buy, any jet beaded fringe, it will look lighter on the tunic than the flounce.

3. Papers on economical dress will be given next month.

4. Paisley shawls are supposed to be worn with any colour, yet red or scarlet shades do not harmonise at all with them; shaded flowers and foliage, tints of blue, violet, scabious, or olive, are suitable for a velvet bonnet worn with a Paisley shawl.

CONSTANTIA would feel obliged by MYRA kindly informing her the best way to alter a black silk skirt, made with a long train and puffed up the back, into a skirt of walking length. Please answer in the first number of your Journal.

Unpick your dress and remodel it thus: take the front width, slightly gore the top, and add two gored side widths at the back, put three plain widths, setting these in in one pleat. Trim the dress by what is called a *ladder* robing; it is made by alternate folds of silk and velvet, and it is a useful trimming when one has small pieces only of material, as the joins can be so well concealed; put velvet bows on the front of the dress from the neck to the hem. Another mode of making the *échelle* (ladder) robing is to join your material in strips, three inches wide, and with as few joins as possible, and edge the strip on each side with velvet or velveteen; then fold it into single box pleats, about one and a quarter inch wide, and the same space left between each pleat; place this ladder on each side of the front width.

N. A. P. will be much obliged by MYRA'S telling her what to do with some of her unmade dresses. 1. She has bought six yards of tussore silk, with lace and buttons to match; will polonaises be worn in the summer, for she had intended using the silk for one? 2. N. A. P. is also the possessor of fifteen yards of muslin, white, with pink flowers (very small), what will be the best style for that to be made in? would a costume to wear out of doors (I live quite in the country) be nice; and if so, will you kindly tell me how to do it? I have £20 per annum for dress, so am obliged to make many of my things myself. 3. Will white muslin polonaises be worn, for I have a very good thick muslin dress which is a little old-fashioned; it is semi-long, with one flounce quarter of a yard deep, and bodice with small basques: would you advise my cutting it, or would it be better to make it into a short skirt and trim it with the frills off the bodice, and then could I wear it with the tussore polonaise? 4. What must I do with seven yards of muslin, mauve and white: would that look nice for a polonaise, or would it make a walking skirt? 5. Will fitted mantles be worn in the spring? I have a small circular black cashmere cape, trimmed with lace and silk, but no beads: would it be possible to alter the shape? I do trust you will not think me too troublesome, it will be such a relief to get my questions answered. Will you kindly send me the first number of your Journal? if I like it I shall take it regularly. I enclose stamps, thanking you for your kind offer of assistance.

1. With your six yards of tussore silk you can make a stylish tablier and bodice. The tablier or apron must be very long in front and fastened at the back under the basques of the bodice. The corsage should be made to imitate a cuirasse, which is easily done by the trimming, but the bodice with rounded basque in front and slashed or open at the back; edge the basques with the lace, and carry the lace up the opening at the back. Put lace also round the arm-hole to give the effect of being worn *over* the sleeves, coat-sleeves, with a cuff trimmed with lace. I think you will have plenty of silk left for a scarf, which, edged with lace, will complete this toilette and be useful for others. The buttons will close the corsage and the front of the tablier. You will find this as useful as a polonaise, and more fashionable.

2. Make your muslin up as a complete costume; you will have plenty of materials to make skirt, apron, bodice, and *loose-fitting* sleeveless mantle, which looks very pretty in muslin; trim the dress and mantle with excelsior trimming, a cheap and beautiful embroidery. I should advise you not to begin making your muslin just yet, as the modes are likely to alter; but as you wish me to advise you, I do so. You are quite safe with a tablier and corsage, as these will in modified form be worn through the season. But the skirt! that is the question: long plain skirts are now in vogue, but muslin skirts do not look pretty plain: they require trimming; narrow-pleated flounces would look well, and these are not difficult to wash and iron. The petticoat of No. 7 in this number would look well in muslin.

3. I think your thick white dress would make a useful skirt to be worn under the tussore silk; keep the trimming as much as possible on the back widths.

4. Your mauve and white muslin would make a pretty walking skirt; wear it under your tussore silk.

5. Fitting mantles, and loose mantles, and demi-fitting mantles will be worn; and your circular, if you will take the trouble to jet-braid it, will be very fashionable. Should you wish for another vêtement to wear in turn with your tussore silk, make a cashmere apron and cuirasse and wear with the circular mantle; you can buy light summer cashmere of Mr. Peter Robinson, Oxford Street, W.

MARGUERITE.—Tunics of *crêpe de Chine*, or of silk gauze, are also worn over *faille* skirts. The skirts should always be of a darker shade. The long-waisted cuirasse bodice is just as much *de rigueur* for ball dresses as for walking toilettes.

INA writes:—I have just seen the advertisement of MYRA'S "Journal of Dress and Fashion," and intend to take it. I have a silk dress, pattern enclosed, made four years since—the skirt quite plain, not gored—nearly as good as new in consequence of being in mourning. What can I do with it? Quite unwearable as it is. The body is trimmed with black fringe bow and ends on waistband.

Take out all breadths but these from your silk, 1 gored front breadth, 2 side breadths gored, and either three or four back breadths, not gored, according to the width or narrowness of the silk. Set the front and side gores nearly plainly into the band, allowing only the necessary fulness by a pleat or two, so as to make the skirt set smoothly, throwing all fulness to the back. The three or four back widths must be put in one wide double box pleat at the back; this pleat will be found very stylish-looking. With the silk saved cut an apron tunic, long in front and with no back, but joined under the basques of the bodice, which you can also cut out of the silk; make it with short basques, and wear it over the old bodice and sleeves. I expect they are coat-sleeves, from the date you give; if not, make them so; use your black fringe for trimming the short basques and armholes of the cuirasse bodice; fringe should also edge the tablier. Put passementerie trimming on the cuffs, round the armholes, basques, and up the back, as shown on figure 6 in this number Or you can wear the skirt made as suggested with a black cashmere cuirasse and apron; but I think you would like the effect of the other style. You can use the bow and end to trim your cuff in closely-placed stripes of black silk; this will make a handsome cuff without expense.

No. 10.—DEMI-SAISON MANTLE.

No. 11.—VELVET POLONAISE.

ANNIE says :—Madam,—Will you kindly give me instructions, in the February number of "Dress and Fashion," to make a black silk dress in the most modern style, and how many yards it would take to make it? The front length of the young lady is forty-three inches. Will you also please inform me how wide the skirt of a walking dress should be, and how it must be sewn in the waistband?

Make your black silk with a skirt, short and rounded in front, and forming a square-cut train at the back; cut the edge of the square train into square scallops or dents, as the French call them; cord each scallop with black silk, and lay under it a deep pleating of muslin with an inch-wide hem; this will look well, and keep the train clean. The muslin can be renewed when soiled.

Trim the front of the dress as an apron with a very long tablier, the ends of which are concealed under the basques of the bodice. Trim the bodice with jet braid, in stripes, forming a cuirasse. Sleeves: plain coat-sleeves, with jet-braided cuff. This costume will take fourteen and a half yards of twenty-eight-inch material for your height. From four to four and a half and five yards, according to the height. Put in plain box pleat at back.

SARA says :—I am pleased to see the announcement of your forthcoming paper, and trust it may be very successful. I have long wished for a cheap paper on the subject which I could rely on. Will you kindly tell me in the first number if Irish poplin could be worn in the summer time as a silk? I was thinking of purchasing myself a light silk, but would prefer a poplin, if not too warm and heavy; and do you think slate colour would be a good colour to wear; and how would you advise me to make it? I make all my own clothes. I am thirty years of age, 5 feet 1 inch in height, rather fair. I should require it for a best dress, chiefly for outdoor wear. Also, will you kindly tell me what kind of material is Silicienne, and the price? And can you tell me an effectual method of making the hair curl? I hope your health is quite established. I am quite looking forward to your paper, and shall be glad if you will forward me the first number as soon as ready. I hope you will have an exchange column.

Irish poplin can be worn in the summer time; but, in the height of summer, I think you would find a poplin bodice too warm. A muslin or grenadine corsage could be worn on hot days with the poplin skirt. Poplin is far more serviceable than is a light silk, but is seldom worn in July or August.

Slate colour wears admirably. I had a slate-coloured poplin of Messrs. Inglis and Tinckler, and it wore splendidly.

Make your poplin bodice and apron like figure 6, but with a plain skirt.

Silicienne is a material resembling a fine poplin, but it does not wear either so well or so long, soon becoming shiny.

The curling fluid sold by Mons. Rimmel will make your hair curl.

You will see that we have an exchange column, and *gratis* to all who give an address which may be printed.

GREY GOOSE.—Dear MYRA, can you give me your valuable advice, either by letter (charging accordingly) or in your new publication for February? I have a pretty pink Japanese dress, for evening wear; it has been worn only two or three times, but is old-fashioned, and I wish to remodel it. It is a *plain wide* skirt, and I have enough for new high body. I have a good black lace tunic that was formerly worn with it; shall I make use of it, or shall I have the front breadth of *white* Japanese? If you will kindly help me, I shall be greatly obliged. I am twenty-six, but look much younger; short, slight, grey eyes, and brown hair.

Your dress would look lovely made thus: take out one or two widths of the skirt, so as to reduce it to five yards round the edge of the skirt; take the front of your black lace tunic and arrange it as a very long apron, terminating under the back pleats, and draped by bows with long ends of the Japanese silk. Take the back of the tunic and cut it into a cuirasse to wear over a plain, high pink bodice; Marie Antoinette sleeves, finished by lace flounces cut from the tunic; the lace edging round your tunic will trim the tablier and cuirasse. But if I count on what does not exist, hem all the edges over an inch-wide cross-way band of the pink silk; or, wear the plain dress altered as suggested above, under a tablier and cuirasse of white Japanese silk; trim, in this case, with white bugles or white bugled blond. Drape the tablier with sash of the Japanese silk.

TOPSEY would be glad if MYRA would advise her what to do; I am wanting to make up dresses now that will be fashionable in the summer, and do not know whether to make them as polonaises or plain dresses. Should be very glad if MYRA would advise in February number.

It is very early to advise you, but I think you will be quite right in making your dresses with apron tunics and separate jacket-bodices, in most instances. You can make plain skirts, as these can be trimmed afterwards if necessary. Read the fashion articles of this number very carefully.

PEARL.—Will MYRA be so good as tell Pearl how to have the silk dress (of the enclosed pattern) remade up to be a rather *dressy* dinner dress? It has been trimmed with deep pleated muslin (and train of same silk); but Pearl is tired of that, and wants something quite different. Pearl will look for the reply in the first number of MYRA'S JOURNAL OF DRESS AND FASHION.

If Pearl at all resembles the dress she has chosen, she is very charming, and will find little trouble in converting her lovely silk into a dressy dinner toilette.

Remove the train and muslin trimming, and take the back breadths out, putting in their place the train, shortened to a demi-long skirt; put the whole train in one wide double box pleat at the back; with the back widths cut a tablier very long in front and at the sides, shaped in a round over the hips, and fastening on each side under the folds of the box pleat. Match either colour in silk of good quality, but plain; and make a cuirasse corsage, wearing it with sleeves matching the dress, and trimmed with a silk ball-fringe to match; put the fringe on all the outlines of the cuirasse, and on the tablier; and a zig-zag trimming of fringe and bows of silk in the centre of the box pleat at the back. Open the front V-shape, and finish with small rever trimmed with fringe, carrying the fringe round the neck. You can also, at small expense, make a low bodice cuirasse, and wear it over a tulle chemisette, and tulle sleeves for more dressy occasions. Do not forget to trim the armholes of the cuirasse, as it has no sleeves, either long or short.

BEATRICE.—Having been a subscriber for a long time to the "Englishwoman's Magazine," and read with much pleasure your valuable articles therein, and ever kind and directed replies, I am, with many friends, desirous of following you in your new undertaking, wishing you every success with the same. One or two questions will you kindly reply to in your first number, namely :—1. Can you advise me how to make a drab Irish poplin? I have thirteen yards; I do not care for much trimming; I am not tall; skirt, walking length, forty-three inches. I have some black Maltese lace: would it look well on pattern enclosed? 2. Also, what coloured bonnet would look well to wear with the dress and black velvet jacket for the coming season? I am middle-aged, dark hair and complexion. An answer will much oblige. 3. Can you advise me what to use to remove roughness and redness of the hands?

1. Your poplin is real Irish, and very beautiful. Make the skirt plain, and an apron edged with your black Maltese lace. Make sash ends to the apron, and edge them with the black lace. Tight-fitting bodice, with short rounded basques, stitched, corded, and edged with lace; put the lace round the armholes and on the cuffs of the sleeves.

2. English straw bonnet, with shaded natural roses and foliage, will go with your pretty dress; being dark, the shaded roses will suit your complexion. I think, for summer, a white or black tulle bonnet must not be worn with a *velvet* jacket.

5. To soften the hands, wash with oatmeal soap, dry well, cold-cream them, and sleep in kid gloves one size too large for you.

MATER.—An old subscriber to "Beeton's Magazine" has also ordered her bookseller to send MYRA'S; she anticipates great assistance from it. She presumes MYRA will answer queries same as in "Beeton's Magazine." Will she kindly suggest what could be worn by a girl of fifteen over a mauve silk for walking (in the spring); it wants something to relieve it? Is it necessary at little suppers to change the plates for pastry, after sandwiches? Which is most proper at the dinner table for ale—*tumblers*, or the glasses with feet?

Very pretty pardessus for girls are made of *drap velours*, a striped velvet-cloth; you can get this in mauve and violet, and make up as a *redingote* for your daughter (see illustration, No. 1, in this number). But for a young girl, it should be made with more simplicity, by omitting the bows and feather trimming, and simply hemming the edges; or you can use black or violet merino in the same way, or black velveteen, or violet velveteen.

2. Plates are usually changed at little suppers; an easy way is to lay two for each guest, putting the "dinner" plate over the "dessert" plate.

3. Tumblers always, unless you are the lucky possessor of old-fashioned crystal ale-glasses.

4. All queries will be answered in the order in which they are received.

In writing again, kindly put *workroom* queries on separate paper from questions on other subjects.

ROSINA.—I have two dresses, quite good, not in the east soiled; one is a French merino (dark brown), and the other a pale brown crepe cloth. There is plenty of material in them, both having long tunics, and made two years ago. Could I not make the two into one? The colours harmonise well. And will you kindly help me with a pattern, not too difficult, as I have never done any dressmaking before?

ROSINA can easily make a pretty costume of her two dresses. Let the dark brown merino be the skirt; trim with alternate merino flounces; bouillon of crepe cloth, merino heading, then a narrower merino flounce and trimming repeated in graduated sizes. Make a tablier tunic of the crepe cloth and jacket-bodice without sleeves; trim this with dark brown bias bands and crepe cordings, the dark merino sleeves finished by crepe cuffs, *sabot* shape. Make a dark merino mantle; trim with ruches of the crepe. But if you have never attempted dressmaking before, let me advise you to have a workwoman in for a couple of days; work with her, and learn all the little secrets of cutting out, cording, &c., and especially to finish neatly.

F. H.—Will MYRA kindly allow me to consult her on the question of mourning for a parent, having regard to the fact that I have but a limited income, and am, therefore, constrained to practise economy? The matters to which I am in doubt are :—The depth of mourning; most useful materials; probable cost of a "best dress;" and style of mantle. Then, as to utilizing the clothing I have; which is least fit to be discarded? Can I make any use of a tight cloth jacket and grey tweed polonaise, and of a silk rep and satin cloth dresses, the latter trimmed with satin?

Buy Albert crape; this will reduce the cost of your mourning by one-half. Mourning for a parent is usually of paramatta, trimmed with two deep folds of crape; but I think you can use your black rep dress in place of buying a paramatta, which is expensive. Put two plain folds of black crape on the skirt, leaving three inches of space between the two folds, and four inches space of the waist. Trim the bodice with folds of crape or wear a crape cuirasse, which you can easily remove at will, and coat-sleeves with crape cuffs. You can trim your black silk in the same way, and wear one cuirasse with both the dresses. Satin cloth is too shiny for mourning; but should be carefully put by to come in for half mourning. Trim your tight cloth jacket with wide bands of crape, eight inches deep all round, and put a crape fichu or collar on the neck, crape fold, and buttons in front, and deep crape trimming on the sleeves. You cannot wear your grey tweed polonaise or anything but black for twelve months. Probable cost of a best dress paramatta and crape, from four pounds upwards, according to quality.

LETTERS received too late for replies in this number will be answered in next number :—MRS. B., BRENDA, PATTIE, H. C., PEARL (No. 2), SARAH, PATTIE L., H. B., JESSIE, SPES, MRS. R., E. S. S., CONSTANCE, S. SHARP, MARY, ISABELLA (replied by post), DOROTHY (replied by post). HENRIETTA.—We will inquire into the subject, and reply by post if information is obtained.

DESCRIPTIONS OF THE ILLUSTRATIONS.

No. 1.—The Duchesse Redingote

Is made of striped material trimmed with silk and feather trimming. This model is made of velveteen striped with satin bands, but looks equally well in plain velveteen or in cashmere. If other fabrics are employed, the silk and feather trimming will not be found suitable. If made in alpaca, a silk ruche could well replace the feather trimming, and for cashmere a frill of the same material would look well and be economical. The fronts are made long, cut square; the back has side pieces and short full basques. A Louis XVI. pocket with frill, jet buttons, and bow is placed on the side, and a ribbon knot with loops and ends at the back of the neck; jet buttons close the front.

The Duchesse Redingote takes 3¼ yards of 28-inch material.

No. 2.—Costume for Evening Wear.

The model from which this illustration was taken is made of silk and gauze with blond and pearl embroidery as trimming; but the same toilette can be copied in simpler and less costly materials, as tarlatan, of which the whole toilette can be composed. The skirt has a deep flounce with bouillon heading at the back; the front is also trimmed with bouillons terminated by robings. The bodice is low and square in front; at the back high; it is covered by a cuirasse of gauze striped with beaded trimming and edged with lace; in front the tablier or apron matches the cuirasse and is fastened under a sash at the back.

Opera cloak of blue matelassé silk trimmed with feathers. Flowers in the hair.

No. 3.—Walking Toilette.

Grey beige dress, plain front, with folds of the same material set on as robings at the back; 3 graduated flounces with gathered headings. These flounces are simply hemmed. Velveteen tunic and jacket, edged with black-beaded lace; the fronts are open and connected by passementerie cords, jet beaded and jet olive buttons. The tunic forms a puff, and square ends at the back; the edges of the back are simply corded with silk and not edged with lace. The jacket is trimmed with lace; lace braces cross the fronts and drape the pouf; the sleeves are trimmed with lace parements and jet buttons. Velvet bonnet with grey silk ruche, blue and grey plume.

No. 4.—Macrame Lace.

Materials: Messrs. Walter Evans & Co.'s macramé thread.

1st row.—Loop on 8 threads for each pattern. *2nd row.*—Work 3 cord. *3rd row.*—Take 3 threads; work a macramé knot over two with one; repeat to end of row. *4th row.*—Same as 3rd row, taking alternate threads and knotting between each to end of row. *5th row.*—Work the cord. *6th row.*—*, take 4 threads, work 1 Solomon's knot; take the next 4 threads, work 2 Solomon's knots; then for the star take No. 1 as leader and work a row of cord over it; take No. 2 as leader and work a row of cord over it; take No. 3 as leader and work a row of cord over it; take 4 threads and work 2 Solomon's knots; take 4 next threads and work 1 Solomon's knot with them; take the last right-hand thread and work from right to left a row of cord over it; repeat this twice and tie in centre; repeat from * to end of row. *6th row continued.*—Work a knotted bar of 6 knots and a Solomon's knot twice, and work back on the leaders from right to left from the centre of the star; work a knotted bar and 2 Solomon's knots; then work from the centre of star in the reverse direction, finishing with knotted bar and Solomon's knots. The stars are joined by knotted bars tied in the centre, by passing 1 thread through the single knots by means of a crochet-hook; repeat the stars to the end of row. *7th row.*—Work the cord. *8th row.*—Same as 3rd row. *9th row.*—Same as 4th row. *10th row.*—*, take 20 threads; work Nos. 9, 10, 11, and 12 as a Solomon's knot twice; work Nos. 5, 6, 7, and 8 as a Solomon's knot once, and 13, 14, 15, and 16 as a Solomon's knot once; then take No. 1 as leader and work a cord from left to right; repeat with No. 2 as leader and No. 3 as leader, forming a treble cord; take No. 20 as leader and work a cord from right to left; repeat with 19 as leader; repeat with 18 as leader; work knotted bars with 2 threads, joining the centre bars. This concludes the design, which is repeated from * to end of row.

No. 5.—Macrame Edging.

Materials: Messrs. Walter Evans & Co.'s macramé thread.

1st row.—Loop the threads upon a single strand of thread. *2nd row.*—Work the single macramé knots 3 times. *3rd row.*—Work the cord. *4th row.*—Same as 2nd row. *5th row.*—Work the cord. *6th row.*—Work a loose double diamond with 16 threads, filling the whole centre with Solomon's knots; repeat to end of row. *7th row.*—Work the cord. *8th row.*—Macramé stitches worked with one thread over three, three times. *9th row.*—Work the cord. *10th row.*—Same as 6th row. *11th row.*—A double diamond worked between each of the diamonds of the 11th row. *12th row.*—1 diamond worked between the two above and forming a point to the scallop.

Note.—In making scallops the upper row of diamonds should have at least one diamond between the scallops. In repeating this pattern the worker must repeat the 1st diamond.

No. 6.—Black Silk Costume,

Consisting of skirt, tablier, and corsage. The skirt is covered with closely-pleated flounces; the apron is deep in front, and finished at the back by a silk sash simply knotted and the ends finished with passementerie and fringed, matching that on the tablier. The bodice imitates a cuirasse by means of jet passementerie trimming and fringes, the basques are short and slashed, the sleeves plain coat-shape with a deeply ornamented cuff.

This dress looks well in Japanese silk, in cashmere, or in alpaca, and is sent out complete, in magnificent poult de soie, as here shown, for £36, by the Grands Magasins du Louvre, Paris.

No. 7.—Silk and Velvet Toilette.

The skirt of this costume is very scanty, and made with three flounces edged with velvet binding, above which is a velvet torsade or twist dividing the reversed silk heading, of which there are three rows. Silk apron with two silk flounces and feather trimming, the apron terminating in long sash ends trimmed to match. Velvet train cut square and perfectly plain. If this train is omitted, the skirt must be made fuller by two widths of silk. Bodice of silk worn under the sleeveless cuirasse of velvet with silk revers. Silk sleeves trimmed to correspond. Velvet and straw bonnet, with plume and rose. Price of dress complete, in silk velvet and rich faille, as sent out by the Grands Magasins du Louvre, Paris, £34 10*s.*

No. 8.—Catogan Head-dress for Evening Wear.

This head-dress is composed of light rolls of hair in front, waved rouleaux at the back, finished by a catogan twist and long curl. The flowers shown are put on in separate sprays, and are forget-me-not blossoms; the coiffure is intended for a blonde lady.

No. 9.—Beaded Cuirasse.

For wearing over silk, cashmere, poplin, this cuirasse will be found very useful. The material employed is cashmere or silk—cashmere by preference. The cuirasse is braided and beaded with jet, and closed by passementerie and jet ornaments. The circles of beads at the outlines can be worked and the cuirasse worn without the rich braiding design; the effect will then, of course, be less rich.

No. 10.—Demi-saison Mantle.

Light cloth mantle with modified Dolman sleeves, edged with velvet, plush, or feather trimming, and covered with rich braiding and jet beading. Straw bonnet with reversed brim, feathers and faille ribbon.

No. 11.—Velvet Polonaise.

The shape of this vêtement is very original, the front forms a tablier closed by bows, the back basques form a square sash end. It is trimmed with jet beaded passementerie and faille bands stitched closely and edged with lace. The front trimmed with stylish bows of faille, the back with two bows, the lower of which terminates in loops. Sleeve to match. High faille collar corded with velvet.

DESCRIPTION OF THE FASHION PLATES.

Lady's Dinner Dress.

This elegant toilette is composed of tarlatan and faille, and is worn over silk; the train may be of silk if wished, but looks very well in tarlatan. The front is of drawn bouillons, and is covered by a drawn tarlatan tunic, forming a tablier. Corsage with drawn plastron, crossed by faille bands, laced at the back, and trimmed with a spray of roses, matching those on the skirt. Long gloves and catogan coiffure.

Lady's Evening Toilette.

Blue faille dress, plain front, trimmed with simulated tablier of lace and tulle bouillon, side pleats, with revers on each side of the back pleat, which is composed of folds of silk, tulle bouillons, and lace; cuirasse bodice, tulle berthe, long gloves and catogan coiffure with roses.

REPLIES TO CORRESPONDENTS.

A MOTHER.—The *Saturday Review* and the *Field* will suit your sons; both price 6*d*. For young girls the best weekly paper is the *Queen*, price 6*d*., published every Friday; it is an amusing, instructive paper, and may be put into the hands of any girl with perfect safety. For comic literature you will find *Punch* usually funny, and never vulgar.

AN ARTIST colours photographs most beautifully, any sort and any style, from 1*s*. each. Specimen sent if required for one penny stamp.—Miss Lambe, 7, Dingle Lane, Liverpool.

ISABELLE says:—Can you advise me what to use? I am suffering from a number of black and brown specks about the face and ears, the size of a small pin-head; they are not large, but sufficient to give the skin a dirty appearance. Secondly, I am troubled with very red and dark-coloured hands. I endeavour to assist all I can by keeping down expenses at home: as such, manage with one servant; attend to a little dusting, &c. &c., myself; occasionally I go out, and at times feel uncomfortable to see the redness, &c., of the hands. Do kindly, in your next number, tell me of some remedy: I should then feel truly thankful.

1. Spots.—Apply hot water night and morning for a week, then rub well with hot water in which soda is dissolved; this will remove them; but the return can alone be prevented by hot water used daily, in which you drop a little eau-de-cologne.

2. Sleep in gloves, having first well rubbed your hands in oatmeal soap and warm water; well dry and cold-cream them.

RULES FOR THE FREE EXCHANGE.

1. *A Free Exchange, gratis, and open to all who have Articles to dispose of or barter for others, is open in* MYRA'S JOURNAL.

2. *The Addresses of Exchangers must be printed, in order to secure the benefit of the Free Exchange.*

3. *In cases where Exchangers do not wish their Addresses printed, their Names will be entered in the Office Exchange Book, in the usual way; and in that case a payment is to be made of One Shilling in postage stamps.*

4. *The length of the gratis Advertisement (when the Address of the Exchanger is printed) is not limited to any precise space, but Correspondents should state their wishes briefly.*

5. *The length of the paid Advertisement (when the Address of the Exchanger is not printed) is limited to twelve lines of about eight words.*

EXCHANGE.

E. L. E.—About 200 good photograph scraps (list sent), cabinet-size and larger, also crests and monograms, to exchange for 2*s*. editions of novels by Miss Braddon, Wilkie Collins, and others. Please send lists and state of condition to E. L. E., Post-office, Shoreditch, near Taunton. N. B.—Post-cards objected to, and to insure reply send stamp.

NOTICE TO ADVERTISERS.

Prepaid Advertisements from Governesses, Clerks, Tutors, Apartments to be Let, Young Ladies Seeking Employment, Employers requiring Services, or

BIRTHS, DEATHS, MARRIAGES, five lines for 4*s*.

Editorial communications and requests for advice to be addressed to MYRA, care of Messrs. Weldon and Co., 15, Wine Office Court, Fleet Street, E.C.

Advertisements for "MYRA'S JOURNAL" to be sent to Mr. Barker Webb, 15, Wine Office Court, Fleet Street, E.C.

All business communications to be addressed and Post-office Orders to be made payable to Weldon and Co., 15, Wine Office Court, Fleet Street, E.C.

POUR LES ANNONCES FRANCAISES s'adresser à Monsieur Abel Goubaud, 92, Rue Richelieu, Paris.

For French and all foreign Advertisements, apply to Monsieur Abel Goubaud, 92, Rue Richelieu, Paris.

TERMS OF SUBSCRIPTION.

MYRA'S JOURNAL OF DRESS AND FASHION can be ordered of all booksellers in Town or Country, but should any difficulty be experienced in obtaining copies, the Publishers will forward copies, post free, at the rate of 2½*d*. per copy.

The Yearly Subscription is 2*s*. 6*d*., post free.

Post Office Orders to be made payable at Ludgate Circus, to WELDON & CO.

"THE SILKWORM" AND "MYRA"

TO THEIR OLD AND NEW FRIENDS.

IT would be uninteresting at the present moment to explain the reasons of our retirement from the Editorship of Mr. Beeton's two Magazines, "THE YOUNG ENGLISHWOMAN" and "THE ENGLISHWOMAN'S DOMESTIC MAGAZINE." Nevertheless, we think it proper, for many reasons, to state that Mr. Beeton must, in this connection, be entirely dissociated from his publishers, Messrs. Ward & Lock, (Mr. Tyler, to our infinite regret, quitted the firm in 1873). We have had the advantage, for eight years, of Mr. Beeton's teaching and direction in matters connected with the Literature and Business of Fashion, Manufactures referring to Dress, the Improvement of the *Cuisine*, the Arrangement of Home Life and Management of the Household. Had the control of the Magazines rested entirely with Mr. Beeton, we should still be continuing our old duties. As it is, our new Journal, of which this is the first number, has, we feel quite sure, his disinterested wishes for its durable success.

We believe we shall make "MYRA'S JOURNAL" worthy of acceptance at the hands of tens of thousands of ladies, for we have associated with us friends of long standing and unequalled abilities and resources in the great centres of Fashionable Art and Enterprise—Paris and London.

We have, already, assurances and proofs of the hearty support of the heads of large houses in our own metropolis, whose palatial establishments display, in their vast extent and varied contents, the results of no ordinary talents, combined with well-directed efforts. To describe the new phases of Fashion, and triumphs of ingenuity and taste, furnished to ladies by the first establishments in town, will be the task of "THE SILKWORM" in her "SPINNINGS." The experiences of "The Silkworm" set forth in these contributions to "MYRA'S JOURNAL," will be, we hope, of extended service both to the purchasers and the purveyors of the larger and smaller articles which go to the completion of a lady's toilette, or the furnishing and maintenance of her household.

In her own department, MYRA will strive, as heretofore, to make her knowledge of the Economies and Elegancies of Dress useful to her old and new friends. All her Correspondents may be certain of her devotion to her task, for it is with an affectionate feeling for the objects and subjects of her advice that she proceeds to write her daily Answers to those who favour her with their inquiries. She has learned, moreover, in letters received by her, that her suggestions have been followed with good effects, both as to thrift and appearances.

The able Correspondents who supply "MYRA'S JOURNAL" with information as to the latest developments of Taste and Caprice, may be studied with advantage by all interested in the changes of Fashion. From the very heart of the system which furnishes the whole civilised world with the new ideas and Novelties of Dress, and accessories to the Toilette, will come with each succeeding issue of "MYRA'S JOURNAL," fresh and pleasant news upon all the subjects having relation to Ladies' and Children's Apparel.

The Dressing of Children will receive great attention in "MYRA'S JOURNAL." In no country in the world are there born such lovely boys and girls as in England, and it must also be put to our credit as a nation, in no other land are they, generally, so prettily and becomingly dressed. Patterns and Engravings will frequently be given in "MYRA'S JOURNAL" of all Garments necessary for the Young of both sexes.

The modest price of "MYRA'S JOURNAL" (Twopence) has been so fixed from the wish that its low cost will enable everybody to buy it, who has the need or desire for such a publication. More expensive editions will be shortly published, with additions in the form of Coloured Fashion Plates, Coloured Needlework Designs, Paris Diagrams (full-sized) for cutting out, Tissue Paper Cut-out Patterns, and many other new and useful Supplements. Of all these, and any alterations suggested by time or necessity, due notice will be given to the booksellers and the public.

We leave, now, our Number One, the first result of the efforts of ourselves and our friends, to the fair consideration of the Public, the Booksellers, and Advertisers, trusting that all will at least recognise that never before has there been, at anything like the price, so good a Lady's Paper presented to the world.

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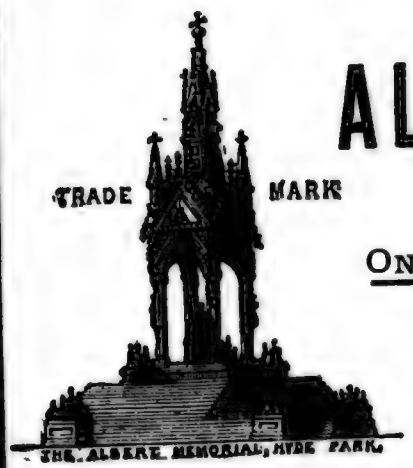

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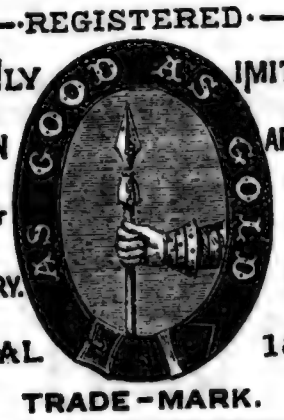

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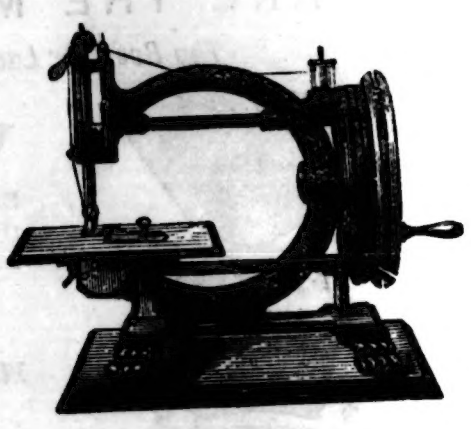

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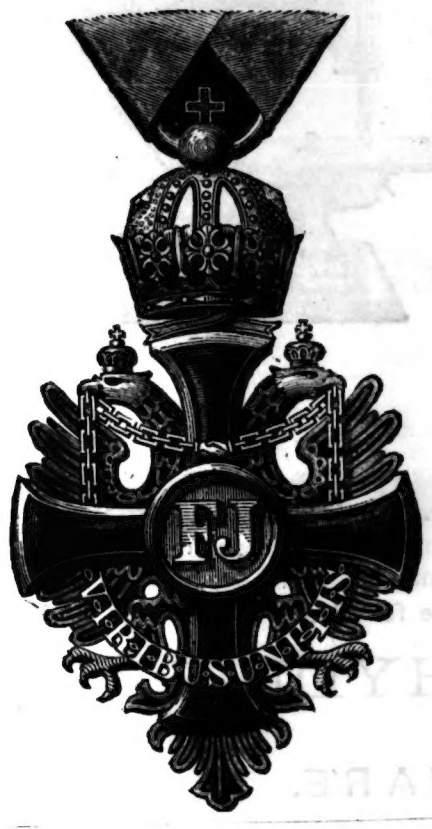

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